

MA 1.2

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Contextual Study

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This essay will draw upon a historical relationship that posits the petit-bourgeoisie/bourgeoisie as insiders/legitimate culture versus lower and working-class/Other/outside as illegitimate culture. Hence it will inform understanding of legitimate/illegitimate audiences, not only as Other but also as a commodity. Further, the essay will examine the metaphysical and physical relational space between live performance art, cinema, and the audience. The aim is to draw an analogy between the barbaros, the illegitimate, the outsiders and the audience.

NOTE

My art practice is situated between film festivals both online and in fixed geographies, virtual reality platforms, online streaming platforms and public/non-public performances. My investigation stems from the mental processes and interactions that moving image/cinema has brought me into contact with. It includes Film Festivals (organisers and audience), online collaboration projects, and other filmmakers and sound practitioners.

Instances of Audience aims to unravel some of the philosophical questions concerning (my) filmmaking and art practice, keeping to a post-positivist paradigm. Understanding the historical relationship of the audience to political frameworks and action informs my art practice and helps align my thinking to broader frameworks and new geographies of art/cinema and political resistance.

AUDIENCE AND HISTORY

Two thousand five hundred years ago, Herodotus (c. 484 - 425/413 BCE), a Greek historian, believed xenophobia was "... a sickness of people who are scared [...] terrified by the prospect of seeing themselves in the mirror of the culture of Others" (Kapuscinski, 2008, p.19). Herodotus "... realized that to get to know the Others you must set off on a journey, go to them, and show a desire to meet them" (Kapuscinski, 2008, p.19). The

Greeks believed themselves to be the legitimate culture: Order, authority, purity and perfection. Non-Greeks made up an illegitimate culture. Illegitimate, having no authority, not following orders, non-purity and alien. Non-Greeks were called barbaros by the Greeks. Barbaros meant "... those who speak gibberish and cannot be understood, so it is better to keep a distance" (Kapusinski, 2008, p.74). In this case, being Greek can be compared to what Roland Barthes (1915 - 1980) wrote about the petit-bourgeois, a part of the legitimate class structure being "...unable to imagine the Other... the Other is a scandal which threatens his existence" (Durham & Keller, 2006, p.157). The linguist Claire Kramsch reminds us that "Cultures, and especially national cultures, resonate with the voices of the powerful, and are filled with silences of the powerless." (Kramsch, 1998, p.9). An example is how the ex-president of America, Donald Trump, uses the audience-nation to balance his power. He tells them anything that will work to keep them in his fold. In the words of George W. Bush, from a speech he gave at a Gridiron Club Dinner in 2001: "You can fool some of the people all of the time, and those are the ones you have to concentrate on." (Bush, 2001).

The Roman Emperor Caligula (12 AD - 41 AD) became the "incomprehensible" (Winterling, 2011, p.5) Other, whose perception of reality was "disturbed" (Winterling, 2011, p.5). He dressed as Venus and made the insulting act of "making a horse a member of the Roman Senate" (Kuspit, 1988, p.173). Caligula destroyed the institution by making its audience doubt the Senate's authority. He raised doubts not only of the ruling class but also of himself. His actions, however, "no matter how noxious to others" (Harrow, 1973, p.39), only ever led him "over and over again, back to himself" (Harrow, 1973, p.39). To his audience, the senators and patricians, Caligula was "nothing more than a danger" (Harrow, 1973, p.40). However, there was a reason why no one intervened in stopping Caligula's murderous and suicidal action. Any accusation against his performance would have resulted in the accuser's *mortem oppetere* (violent death). In the end, Caligula's audience turned against him. A group that included senators, Praetorian guards, and Caligula's closest advisors stabbed him more than thirty times to his death.

An irony of the world is that in the 1980s, at the height of his fame, the American pop performer Michael Jackson (1958 - 2009) presented to his audience Bubbles, the chimpanzee. Michael Jackson took Bubbles with him on his Bad world tour (1987 - 1989). Bubbles became an accepted part of the legitimate culture. Michael Jackson, Bubbles, and Osaka's mayor sat together in Japan and drank tea.

Claire Kramsch points out, "Culture, as a process that both includes and excludes, always entails the exercise of power and control." (Kramsch, 1998, p.8). The Italian political Marxist philosopher Antonio Gramsci (1891 - 1937) referred to this as consensual hegemony, where a part of society has given active consent to be ruled over by civil society. The American scholar Gene Youngblood (1942 - 2021) referred to Gramsci's 'consensual hegemony' as audience-nation.

Gene Youngblood, in the 1970s, wrote about media and opened up new conversations surrounding cinema in his book *Expanded Cinema* (Youngblood, 1970). In his later lectures, Gene Youngblood takes up the mantle of their being a crisis of ignorance. When questioned about his own naivete, he responds, "we are supposed to be naive ... it's absolutely essential that the politically significant section of the society be naive [...] that the majority of the population must not think critically" (Youngblood, 2020). In his 2013 essay '*Secession from the Broadcast*' Youngblood points to the conundrum that the "audience-nation gives its consent to be dominated because it internalizes the values, the codes of conduct, and the worldview of the dominator class." (Youngblood, 2013, p.6). The audience-nation collaborates with the legitimate class in the manufacturing and reproduction of a legitimate global reality and legitimate aura. Ideological hegemony is a powerful political tool that leads a majority of the audience-nation to adopt worldviews allied to the dominant class.

Here, I draw an analogy between Plato's Muse and the cinema screen. The cinema screen has replaced the Muse. The movie Director has replaced the poet's human voice. The audience-nation can only hear the movie Director's voice and only see through their lens. Thus, legitimate culture has banished the Muse's song. Adriana Cavarero, an Italian feminist thinker, informs the discussion, adding that it is "philosophical logos that must rule in the city, not the passions that poets solicit from their audience." (Cavarero, 2002, p.47).

There is also a comparison between Plato's allegory, which sees prisoners - the audience nation - chained and forced to look at the mysterious shadows. The audience-nation is in its simplicity, blind and unenlightened. We can assume that the chained are like swine wallowing in mud, thinking they are taking a nice bath. Only one of the seated audience breaks free and leaves the cave, turning towards the light.

Christopher J. Kollmeyer writes, "several British sociologists [...] convincingly demonstrated [...] hegemonic ideology rarely enjoys anything close to universal acceptance within society (Abercrombie and Turner 1978; Mann 1970)." (Kollmeyer, 2005, p.11).

The British sociologists

"investigated the link between an individual's class standing and his likelihood of accepting the hegemonic ideology. They found that, in general, members of the dominant social class almost always accept the hegemonic ideology, but that most members of the lower strata usually reject some crucial aspect of it. Given this situation, one might reasonably suspect that society would eventually become polarized along ideological lines, thereby creating the social basis for a widespread political backlash against elites and their interests. But this usually does not happen, they claim, because the lower strata are rarely unified behind a coherent "counter-hegemony"." (Kollmeyer, 2005, p.11).

Note

The Canadian political activist Dallas Walker Smythe (1907 – 1992) was a founding figure in the establishment of the Political Economy of Communication claimed that audiences had the power to produce themselves as consumers, thus creating a counter-hegemony. (Fuchs, 2012).

AVANT-GARDE: MOVING IMAGE AND AUDIENCE

The film-studies academic Chuck Kleinhans (1942 - 2017) points one towards a dictionary definition:

"Avant-garde is the advance group in any field, esp. in the visual, literary, or musical arts, whose works are characterized chiefly by unorthodox and experimental methods." (Kleinhans, 1975, p.1).

Mostly one tends to associate the avant-garde with the illegitimate, serving as an opposition culture and negating art. However, one could argue that it was not long before the legitimate class had hijacked the avant-garde, turning it into high art. The British academic and filmmaker Duncan Reekie adds to this discussion, stating the "conflict between Underground Cinema and the Avant-Garde is a component of the historical

conflict between the radical popular and Art." (Reekie, 2004, p281). Kleinhans points out that the very conditions of modern society created the conditions that allowed for the emergence of the avant-garde (Kleinhans, 1975, p.10). During the 18th and 19th centuries, as capitalism grew to dominate the West, "the nature and function of art in society changed" (Kleinhans, 1975, p.11). In tandem with these changes, the audience/mass culture became more and more a commodity.

The Italian scholar and activist Silvia Federici points out that capitalism changed the concept and treatment of the body by transforming bodies into machines (Federici, 2020, p.10). It became economically profitable to cultivate an audience nation. Moreover, the legitimate caste of bourgeois professionals acting within the institutional hierarchy became vital to safeguarding and controlling Art and the audience. The legitimate class sought to eradicate the "vulgarity, chaos and carnal pleasures of the people" (Reekie, 2004, p.114) by replacing it with "order, purity and perfection". (Reekie, 2004, p.31).

The carnal pleasures of the audience go as far back as the Flavian Amphitheatre (80 CE), where the audience-nation screamed for blood and guts to be spilt.

The early 1900s was the era of the American nickelodeon & English Penny Gaffs, which

"were considered to be lawless dens of vice where wild young criminals could fraternise, and the outlaw narratives of the melodramas and Dreadfuls were deemed to incite and glorify criminality." (Reekie, 2004, p.46).

In contrast to this image, some of these establishments tried to present a more welcoming and respectable image to potential audiences. In the USA, Nickelodeons "served as community centers for many poor urban residents" (Butsch, 2000, p.14). However, "numerous civic leaders denounced movies and movie theatres as dangerous entities that posed grave physical, moral, and sexual risk" (Butsch, 2000, p.14).

Leon Moussinac (1890 - 1964) was a French theorist of cinema. He was enthused by Soviet cinema, which at the time was prohibited from being screened in France. With his brother in law, the filmmaker Jean Lods (1903 - 1974), they formed the proletarian cine-club *Les Amis de Spartacus* (The Friends of Spartacus). Duncan Reekie writes that the cine-club became enough of a threat to the established media and French cinema industry

that the Chief of Paris police threatened to have undercover police disrupt the screenings if not stopped. (Reekie, 2004, p.114 - 115)

The American critic Harry Alan Potamkin (1900 - 1933) in 1931 published '*A Movie Call to Action!*' (Potamkin, 1931, p.5). He envisioned that movies could have "a pedagogical role that would educate spectators in social justice and political action" (Fibla-Gutierrez, 2017, p.412) - believing that a central component to making "the creation of proletarian film culture" (Fibla-Gutierrez, 2017, p.413) lay in having a critical audience willing to be educated in radical film. Soviet movies offer a critical alternative perspective to interwar film culture in terms of cinema history. Audiences that had previously been interested in western avant-garde now shifted their interest towards militant workers culture.

In the early years of Russian film, films were shot from a fixed angle, keeping a theatrical stage appearance and seen as an extension of the theatre rather than being an art form in their own right. *The Man with the Movie Camera* (Dir. Vertov, 1929) challenged these perceived notions that cinema was an extension of the theatre by introducing avant-garde filmmaking techniques, such as montage, fast cutting, spliced shots and superimpositions. What Vertov shows the audience is not a mechanical imitation of the theatre; it is fundamentally different. It presents reality as a new vision of the world. Vertov's cinematic eye invited the audience "away - from the sweet embraces of the romance, from the poison of the psychological novel, from the clutches of the theatre of adultery" (Gillespie, 2000, p.72). One still needs to ask if Vertov's treatment of actuality deepens the audience's understanding or if this is just mere cinematic trickery to keep the audience's *verfremdungseffekt* from spilling over killing the fire. Professor Graham Roberts suggests that for the audience, it is likely they were "bored and bogged down in masses of material with little idea of any argument being built" (Roberts, 1999, p.41).

The Cine-Eyes collective believed that the Russian masses "could be gradually educated to understand and appreciate unconventional means of expression" (Petric, 1993, p.46). The reality was very different. Undaunted, the Cine-Eyes group remained committed to the Avant-Doc approach. They chose not to yield to popular taste and "continued to demand that the masses change their attitude towards art" (Petric, 1993, p.46). The response to the Cine-Eyes group from the Soviet political sphere was that they represented something dangerous. Also, they were an "unacceptable challenge to the Party's imperatives for cinema" (Hicks, 2007, p.70). Dziga Vertov, the new electric man,

"asserted that his film represented reality as seen not by the human eye, but an eye [...] in synchrony with technology and industry" (MacKay, 2013, p.24) and that the Cine-Eyes group was not content on copying traditional film formulas. They wanted to create an autonomous film language that spoke directly to ordinary Russian folk. A language that would not leave the audience spellbound by the luminous rectangle before their eyes. The film takes the spectator on a rollercoaster of montage images. Vertov purported that this would lead the audience to a gradual higher understanding - that an audience would understand that movies are constructed rather than a mysterious work of magic.

In 1916 the German-American psychologist Hugo Munsterberg (1863 - 1916) wrote '*The Photoplay: A Psychological Study*', which postulated a parallel between the structure of the mind and filmic experience. *The Man with the Movie Camera* introduces an audience to the onscreen cameraman standing on a giant camera that dominates the cinema screen. The following sequence is an empty cinema – The projectionist is threading the film into the projector. People are coming in and sitting down. The audience can see itself mirrored as they sit quietly, waiting for the bedazzlement of the spectacle to begin.

A worldwide educational resource was born from the first flicker of moving images. Cinema speaks a universal language, providing a visual representation and emotional connection to abstract thoughts. As a medium, more so than other mediums, the moving image always had the power to captivate and mesmerize audiences. The fact that one did/does not need to have a high level of literacy to enjoy cinema is a reason behind its worldwide growth.

In *Tierra sin pan* (Dir. Bunuel, *Land Without Bread*, 1932), the audience becomes a witness to the onscreen pornography of violence. As Jeffrey Ruoff points out: "Death hangs over every frame of *Land Without Bread*" (Ruoff, 1998, p.52). A donkey is carrying beehives stumbles and falls. Hundreds of bees sting the donkey to death. The camera eye perversely lingers on the animal's misery. A dog comes and feeds on the donkey's carcass. J.H. Matthews retorts: Bunuel "and his camera crew refuse to help the poor beast, while we are powerless to do so" (Matthews, 1971, p.109). J.H. Matthews criticises the film crew for their lack of intervention. Luis Bunuel and the film crew chase goats up a mountain trying to get one to jump off a ridge. In this scene in the final edited version of *Tierra sin pan* (*Land Without Bread*, 1932), you can see smoke from his gun on the middle right-hand side of the screen. By leaving in the shot of the smoke trail, Luis Bunuel

continues to gnaw away at the demystification of *le fantastique*. Thus, drawing the audience's attention closer to his creative process.

Between WWI and WWII, the surrealists were flâneurs wandering the frayed dark edges of reality. They were not like the western middle class, who had a "need to explore, document, explain, understand [...] hence symbolically control" (Ruby, 1977, p.8). They were not in search of the exotic. They were exotic. Luis Bunuel did not have to search for far off lands that would be unknown to the audience. "He did not set out on a search for the other Different [...] Bunuel went in search of the Other/Same" (Evans and Santaolla, 2004, p.23) in the country he was born.

TRANSGRESSION, AUDIENCE AND CINEMA

Koji Wakamatsu (1936 - 2012) was an outsider to the Japanese mainstream, beginning his filmmaking career in the 1960s directing Pink movies intended for a primarily male audience within Japan. According to Koji Wakamatsu, he "became a filmmaker [...] to talk to the country" (Weber, B., 2012). His movies feature women being raped and assaulted, "for most audiences, the main interest of these films lies in their prurient pleasure" (St-Hilaire, 2016, p.4). However, it is never clear if Koji Wakamatsu used the "trappings of the genre to deliver his political messages" (St-Hilaire, 2016, p.4). Frederic St-Hilaire further points out that these "films present a world in which sex, trauma and politics are inseparable" (St-Hilaire, 2016, p.4). It becomes essential to understand the audience seeking out these non-state sanctioned movies. The Japanese government labelled Koji Wakamatsu's first movie a "national disgrace" (Neech, D., 2015), and he was questioned by the authorities 16 or 17 times as to why he makes such movies.

The filmmakers behind The Cinema of Transgression "sought to outrage and incite their audiences by enacting spectacles of lurid violence, sex, drug use, blasphemy, obscenity and perversion." (Reekie, D., 2004, p.64). The Cinema of Transgression was closely linked to the New York post-punk early 1980s scene that incorporated stage performance, film/projection, and audience participation. There was none more intent on agitating an audience's sensibility than the singer G.G. Allin. His stage antics included breaking bottles and rolling around on the broken glass, covering himself in blood and smearing it on the audience. He would defecate on stage, get down on his knees, suck it up, "and spit it onto the crowd." (Krovatin, C., 2021).

"He grabbed this blonde girl from the audience, and was just on top of her. She was screaming. It wasn't fun, it wasn't consensual, but nobody wanted to touch him. Eventually, people were trying to pull him off her, but, y'know, there was blood, shit, and glass everywhere! So they finally got him off... and then he went around the audience and started hitting people with the base of the mic stand. Then, a girl who was into it came on stage, and he just kicked her in the fucking face, right in the jaw. She went home with him that night, after he went to the hospital." (Burkett, M., 2021).

In her research into amateur pornography, the academic Katrien Jacobs examines the relationship between pornographers and audience/voyeurs.

"Amateur pornographers and their respondents are the everyday agents of mediated sex, exploring acts of media making and porn debates. Amateur pornographers assert their bodies as sexually active entities negotiating power structures through performative modes of awareness within media communities. Amateur pornographers live the era of Internet porn, indie media and globalization, inventing "peer-to-peer" languages of eroticism and small-scale economies as pockets of sexual health and experimentation." (Jacobs, K., 2004)

The amateur pornography model is often a maker/performer collaboration that extends to the involvement of the audience/voyeur. It can allow for a social-sexual network to develop that challenges the power relationship of traditional porn production. In the mid-2000s, the American Professor Barbara De Genevieve ran www.ssspread.com, an adult website that catered to the queer community. The website encouraged its members-only audience to "submit porn scripts and organize film-shoots to act out scenerios." (Jacobs, K., 2004).

Talking about her work, Professor Barbara De Genevieve says:

"I usually collaborate with the people that I am filming, and I ask them ahead of time to carefully consider what they want to do in the session. Very often, I just leave the scene up to them, or they come up with a scenario that we have discussed beforehand." (Jacobs, K., 2004).

In 2016 Club 487/The Office, a film club in south-east London, was closed down after an 18-month fight with the Lewisham council. The club initially opened to screen X-rated porn movies. The club's website asked customers to "come on down and enjoy the company of like-minded people". (Mullin, G., 2016). Some audience members at Club 487/The Office performed sex acts while the movies played. The premises owner was perturbed to learn the place was none other than what could be considered tantamount to a sex club. On behalf of Lewisham Council, Brenda Dacre said: "I'm very pleased that the club is finally closed" (Chandler, M., 2016).

PERFORMANCE ART

Duncan Reekie points out that

"Renaissance art was the work of God and the artist was simply a medium for God's divine creation; it is only with the advent of renaissance humanism that the work of art begins to become the expression of an individual mortal". (Reekie, D., 2004, p.63).

It was God's hand that lifted the artist out of the obscurity from the masses - the audience (nation). Throughout the twentieth century, performance art was "...a permissive, open-ended medium with endless variables, executed by artists impatient with the limitations of more forms" (Goldberg, R.L., 2011, p.9). According to Lea Vergine, artists refuse "... to allow the sense of reality to invade and control the sphere" (Vergine, L., 2000, p.7) of their emotions. They choose the body to express and question personal and cultural repressions in the surrounding space.

William and Monroe coined the literary theory term *New Criticism*. New Criticism stages the poet as the arranger (Bressler, 2003, p.59). In borrowing from and building upon this theory, I will use the term New Art Criticism for this essay. The artist becomes the arranger - structuring (performance) art - layering, producing, prodding and manipulating. "Since [...] the 1920s, celebrities have crafted personae that balance ordinariness and extraordinariness, accessibility and distance, publicity and privacy." (Marcus, 2014, p.22). An example of New Art Criticism is Marina Abramovich's '*The Artist is Present*'. Abramovich was in total control of everything. There was nothing left to chance. Abramovich invited the audience to sit one by one with her. She placed herself on a pedestal and was always untouchable. The show was structured to work with the

audience-nation. It was always under her control that each person sat opposite her. Strict instructions were in place: no talking, no touching. Abramovich was manipulating the mostly unknowing audience from the go. Security was in place to make sure set rules were not broken. Some audience members were removed for attempting to speak or touch Abramovich.

The performance artist Marina Abramovich's 2010 work '*The Artist is Present*' featured in a retrospective at the Museum of Modern Art (MoMA). It was a 716-hour and 30-minute live performance that attracted an audience of over 850,000. Of that 850,000 people, 1,545 got to sit opposite her in silence, in the grip of celebrity-aura. Theatrical lights were at each corner of the room. "Her stillness made her liveness all the more fascinating, and viewers fixated on the movements she made between sitters - closing her eyes, slowly rolling her shoulders, and then opening her eyes again to take in the new person opposite her." (). For Abramovich, the 1,545 audience members that queued to sit in front of her, rather than "sit opposite a photograph of her or across from a computer screen transmitting her via Skype or webcam" () were an essential commodity. No audience - No show! The audience's labour-power becomes a commodity indispensable to the work.

The Museum of Modern Art (MoMA) live-streamed the event via the Internet to capture a broader audience. Many of whom previously had no interest in performance art but were captivated by the celebrity aura of Abramovich.

Decades ago, the political activist Dallas Smythe (1907 - 1992) noted "that audiences were products" (Artz, 2008, p.60) a vital ingredient in a capitalist world. He was not alone. The French artist Marcel Duchamp (1887 - 1968) in the late 1950s "posited that the creation of art begins with the artist" (MoMA), that an audience is necessary "for the completion of a work of art" (MoMA).

On the final day of the performance, Abramovich, like an authentic prima donna, ended the performance, slipping to the floor and then standing to receive a fifteen-minute ovation. Abramovich snares her audience into the capitalist production process, where she controls the audience, making sure the work is a success. The audience submerged are blinded by the spectacle. Abramovich rewards the audience with her aura.

Duncan Reekie states:

"The Modernist Artist eliminates representation and decoration, and seeks purity of form and material. The compulsion is driven by the fetish of the aura, for as mechanical reproduction becomes ever more mimetically efficient, so aura as a commodity becomes ever more specialised as that which cannot be mechanically reproduced". (Reekie, 2004, p.64)

The Korean contemporary dancer and choreographer Lee Ji Hee's work embodies silence. At the same time, her physical state searches for a truth linked to her performance space's social environment. In her work, her name is Ji-hee, Lee stands on a log. Slowly her body negotiates the area; her body feels through an invisible space that allows her improvised movement freedom from the restraints of her gender. The work is like a silent lament, which invites the audience to witness and feel Lee's transformation. The work has the potential to provoke change within the audiences quiet hearts. The character Verbal Klint (Dir: Singer, *Usual Suspects*, 1995) says, "The greatest trick the Devil ever pulled was convincing the world he didn't exist. And like that, poof. He's gone" (*Usual Suspects*, 1995). Perhaps Lee's greatest trick is how she masks her performance, convincing the audience that this writhing body is her, while the concealed her reaches for a personal relationship with the Supreme.

Neighbourhood Secrets (Cleeland, J. 2013 – 2019) is an ongoing documented/un-documented performance/action that I first performed in 2013 in Istanbul, Turkey, and again in Cao Bang, Vietnam, 2016 and China in 2019. These performances/actions have all occurred in conservative working-class communities, where the naked body is often viewed as taboo. The Istanbul performance was in a house being built on a hill which offered a stage-like setting open to the community/an unseen audience. The other two performances were on open rooftops. Each of the performances/actions documents the performance artist's position in the community. The people in these communities become unknowingly part of a complicit audience to the action of my performance. In the performance/action, as an artistic gesture and to symbolify the voiceless, the unspeakable within the community, my mouth is duck-taped shut. In silence, I undress and stand naked for a moment and then dress and repeat the action repeatedly. There is no true silence in much the same realization as John Cage's 4:33 score discovers. Silence only enhances listening. One can hear toes curling, housewives weeping, dust settling, mumbling, gagging, on the tips of one's tongue, dripping, twitching, mutterings under one's breath,

violence, teachers sighing and pens scratching. The performance/action is meant to provoke any onlooker who happens to catch a glimpse. The onlooker can cast off their clothes too. The work documents the performance artist's position in the community. Nakedness is used to establish the body as a visual territory. In everyday life, clothes submerge our bodies into the landscape of the metropolis, and people can pass unnoticed. Our nakedness becomes the only accurate claim to our bodies within the city. Avant-Gardist Germans in the GDR realized this in the 1950s and created Freikörperkultur (Free body Culture). It makes *Neighbourhood Secrets* a performance/action, a resistance within each community.

LANGUAGE AND AUDIENCE

A musical composition written in 1952, titled 4:33 by John Cage "in which the performer makes no audible sounds" (Kauffman, 2011, p.1), was not, according to Cage, "a mindless stunt designed to bring attention to a composer while undermining the Western music tradition" (Kauffman, 2011, p.1). The idea of the piece, performed in three movements, was to bring the audience's attention to the sounds around them – that sounds of silence would be heard as music, "including the sound of the growing agitation of certain audience members" (Kahn, 1997, p.556). Cage's compositions take influences from art, Buddhism and architecture. In Mark Slouka's essay: Listening for Silence, he writes that Cage's composition 4:33 "attempts to say [...] to communicate – what ultimately cannot be communicated" (Slouka, 2008, p.44). According to Kahn, "instances of silencing create conditions for asking questions, which in turn lead to large transformations in consciousness" (Kahn, 1997, p.570).

Suzanne Delehanty, in her paper Soundings, writes:

"The absence of Sound is silence, the unknown; inaudible voices have always been metaphors for the visions of mystics [...] revelations about an invisible world beyond our ken" (Delehanty, 1981)

Sometimes human language fails "in its capacity to represent transcendent reality" (Ho, 2012, p.1). Chien-hsing Ho suggests this is a result of there being "a need to distinguish between what we can clearly say and what we must eventually pass over in silence" (Ho, 2012, p.1). Any supreme truth or reality is believed, in Mahayana Buddhism, "to be beyond the reach of words" (Ho, 2012, p.1). Supreme truth, in this sense, "corresponds to

[...] what can be said using language and what cannot" (Ho, 2012, p.5). The supreme truth in Buddhist philosophies is suchness. Suchness is inconceivable, the true nature of things that flow into the universe. Silence conveys what "is beyond thought and language" (Ho, 2012, p.3). It is a "manifestation of wisdom rather than a result of ignorance" (Ho, 2012, p.3). Silence is "dependent upon and correlated with speech and must not be given an overly privileged status" (Ho, 2012, p.3).

In the late 1970s New York hip-hop scene, the tag SAMO (Same Old Shit) attracted attention. The tag belonged to Jean Michel Basquiat (1960 – 1988), a twentieth-century flaneur that bombed trains and tagged public buildings. These places became a visible space for the voices of a disinherited youth. By the mid-eighties, Basquiat was working on collaborations with Andy Warhol (1928 - 1987) and had taken his work from the streets to elite New York galleries. During this time, New York's Mayor Koch spent 6.5 million dollars on "removing graffiti, while the subway police devoted enormous time preventing its occurrence on trains" (Mirzoeff, 2005, p.163). Graffiti was a challenge to public order and also a challenge to public order, and also a challenge to the values of the white-owned art world. The tags and messages spoke directly to an audience made up of a disinherited youth and not to the "world of outsiders who could not" (Mirzoeff, 2005, p.165) understand. Basquiat died from a drug overdose in 1988. His work had crossed over from the people who understood his artwork to the left-wing art world, an audience who saw graffiti as "undermining the modernist ideal of the long-contemplated masterpiece" (Mirzoeff, 2005, p.164). Paul Theroux wrote that graffiti was "crazy, semi-literate messages, monkey scratches on the wall" (Mirzoeff, 2005, p.163).

The Audience of Change

Within the global media-saturated world, everyone can now produce media content. Today's Internet business models rely on the audience-nation's labour-power to be both passive/active viewers/creators. Likes/dislikes clicks, comments, posting emojis and gifs, creating gifs, uploading photos/videos are all part of the Google Model, allowing user data to be used for commercial purposes. Thus, machine learning is now at the heart of the legitimate dominant control over the audience-nation.

However, over the last fifteen years, there has been an increasing paradigm shift happening on the Internet. A younger tech-savvy generation aims to decentralise the Internet by changing the original dominator model to a partnership model. New

technologies continue to have a global impact on the relationship of audiences. In what I will call a post-audience shift, it is not so clear that this is not simply another exchange of power between those at the top or a genuine revolution that will topple the algorithms that currently bombard the audience nation to the point that the audience is no longer aware.

In the case of high art, which is legitimate art, artists, curators circulate globally, speaking one single language - the aim is to hoodwink the audience into believing that they are witnessing something special, unique and worth every last penny.

However, as I previously stated, the dominator model is facing new challenges. One recent example of this, Britney Spears, was released from a conservatorship that dated back to 2008. The conservatorship had involved her father running and controlling many aspects of her life. Her dotting audience, made up of long time fans captive to her gaze, was partly responsible for helping bring to the attention of the media the injustice of the conservatorship. By challenging hierarchical structures, her audience acting as a group under the Internet hashtag #Freebrittanycampaign, managed to build such momentum as to challenge the legitimate order. On November 12th 2021, a Los Angeles Judge terminated the conservatorship, finally giving Britney Spears back control of her life.

In the case of the #MeToo hashtag, the celebrity Alyssa Milano started the conversation about sexual harassment with her internet Twitter audience and quickly garnered thousands of replies from both everyday people and other celebrities. The movement eventually brought down 201 powerful men. Hashtags will continue to trend, uniting global audiences and stars with social movements and political issues that oppose what can often be defined as legitimate culture.

In the same way, Jean-Paul Satre (1905 - 1980) believed that if there is no God, then everything is permissible. I wonder if there is no one legitimate acting culture, it will allow for the randomness of nature to enter art practice again, that the poet hears the Muse, and that the audience-nation realizes its obligation to disobey the hegemony built and acted upon by the legitimate structures that dominate global orders.

I believe that the world is made up of cinematic dreams and that it is the artist's job to destroy the audience's dreams and vision. The audience's relationship to art will only change when the societies built upon the premise of modernity and a ruling dominant class

change. The legitimate historical pre-conditions of what it is to be an artist and what is expected from and to be part of the audience-nation must change.

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